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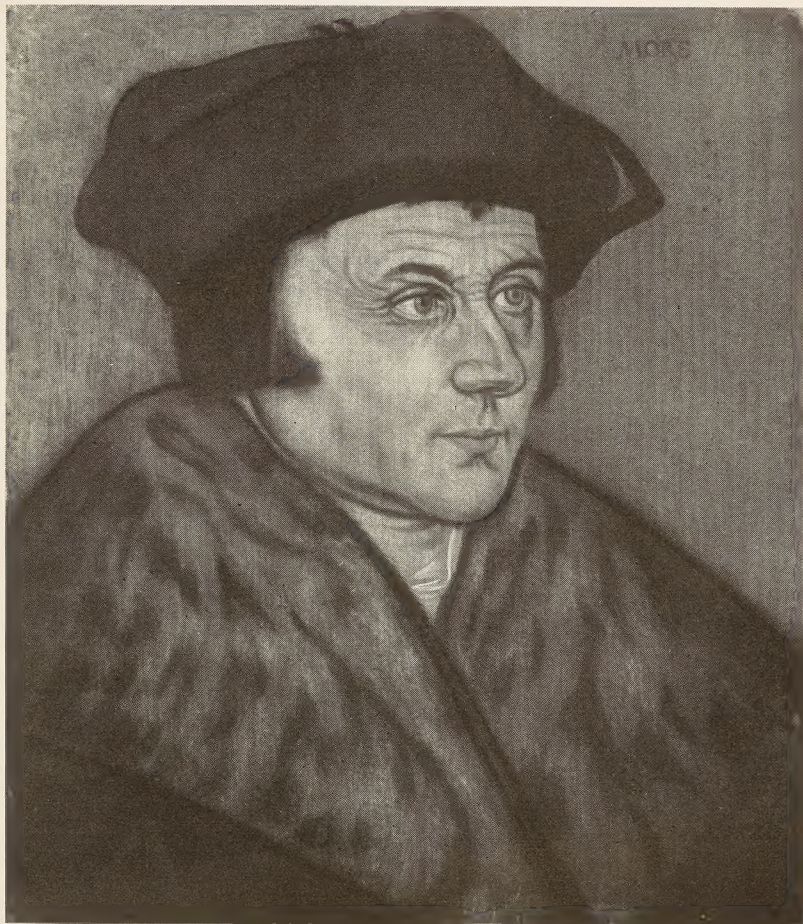
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NEW YORK









No. 35. PORTRAIT OF SIR THOMAS MORE
By Albert Dürer

A DISTINGUISHED
COLLECTION *of* WORKS
BY OLD MASTERS

BEING THE PROPERTY
of the ART CONNOISSEUR

George A. Dostal
OF NEW YORK

Formed During a Long Residence in Florence

AND OF

Madame Lucille Krier De Maucourant
OF PARIS, FRANCE

*To be sold without reserve
on Tuesday Evening,
February 3, 1914*

ON FREE PUBLIC EXHIBITION FROM JANUARY TWENTY-THIRD

At THE ANDERSON GALLERIES

THE METROPOLITAN ART ASSOCIATION
NEW YORK

CONDITIONS OF SALE

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2. The highest bidder to be the buyer; in all cases of disputed bids the lots shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which, in his judgment, may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser and subject to storage charges.
5. To prevent inaccuracy in delivery and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
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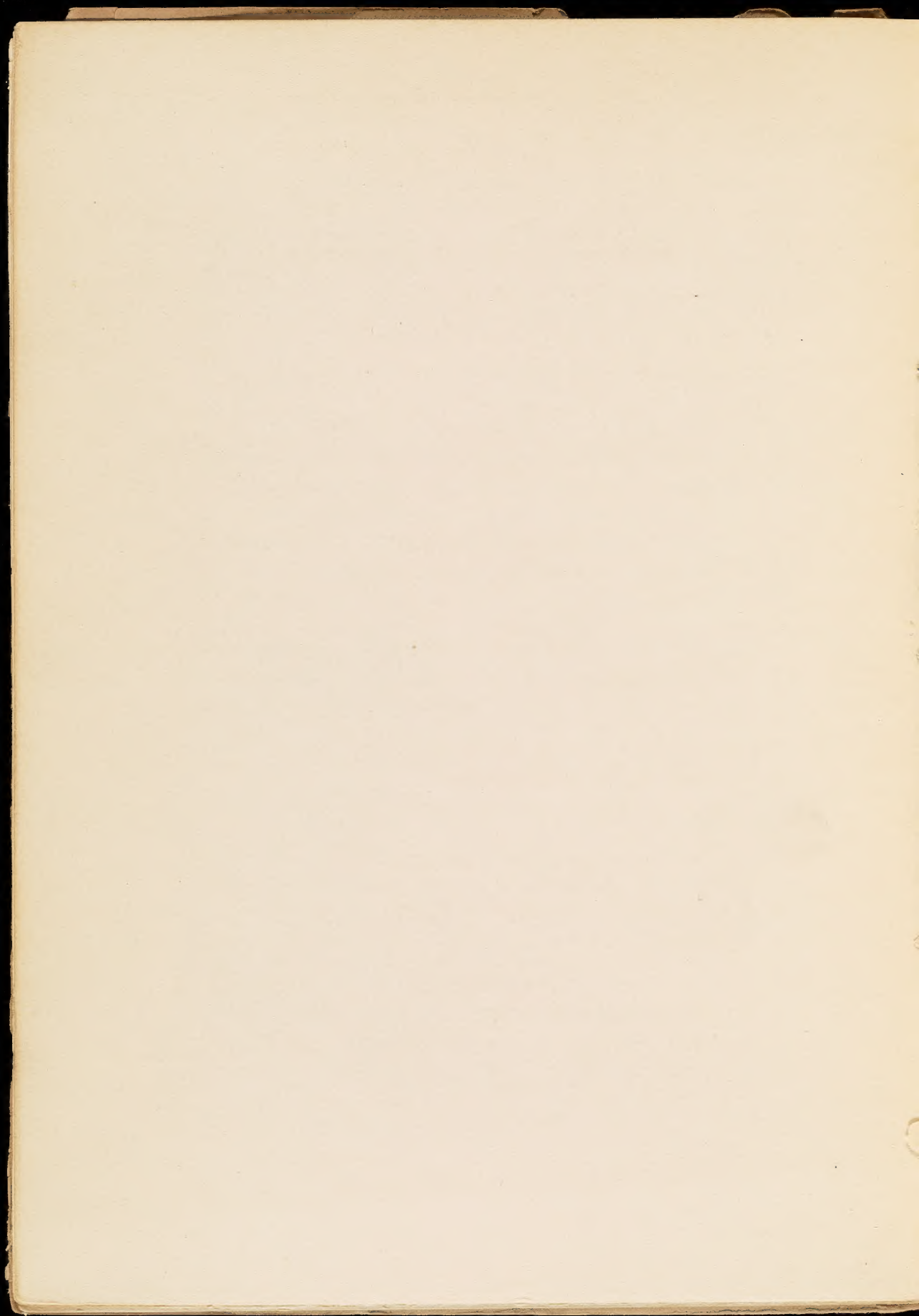
THE ANDERSON GALLERIES

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET, NEW YORK
Telephone, Murray Hill 7680

NOTE

This Collection includes noteworthy works by Ribera, Piero della Francesca, Crivelli, Guido Reni, Cardi, Giulio Romano, Carlo Maratti, and other Italian masters, as well as an unusually interesting and important Portrait by Albert Dürer. All of these works have been scrutinized by European experts and their authenticity settled beyond dispute. Where a question arose, the pictures have been set down as the work of unknown painters, or marked as attributed to the men under whose names they appear. A number of the works are of such importance as to lift this exhibition to the rank of an event.



Prices and buyers from American Art News
18, Feb. 7, 1914.

A Collection of Paintings By Old Masters

Tuesday Evening, February 3, 1914, at 8:15 o'clock

R. COSCIA

1 INLET ON THE DUTCH COAST

Canvas. Signed. *Height, 16 inches; width, 12 inches.*

UNKNOWN PAINTER

2 STILL LIFE: GAME AND VEGETABLES

Panel. *Height, 11 inches; width, 9 inches.*

UNKNOWN PAINTER

3 THE QUARREL

Canvas. *Height, 24 inches; width, 20 inches.*

M. SPOBLER

4 WINTER SCENE: HOLLAND

Canvas. Signed. *Height, 17 inches; width, 14 inches.*

UNKNOWN PAINTER

English School of the XIXth Century

5 A WINDY DAY ON THE CHANNEL

Canvas. *Height, 14 inches; width, 23 inches.*

P. G. SPANAAR

6 A SOCIAL GLASS OF WINE

Panel. Signed. *Height, 14 inches; width, 11 inches.*

UNKNOWN PAINTER

7 THE HERMIT

Canvas.

Height, 16 inches; width, 13 inches.

A. SCHMELTZER

8 BASHFUL TYROLEAN SUITOR

Canvas. Signed.

Height, 24 inches; width, 20 inches.

HANNO RHOMBERG

Munich Painter, 1819-1869

9 FLOWER GIRL

Panel.

Height, 16 inches; width, 12 inches.

UNKNOWN PAINTER

Dutch School

10 INTERIOR OF AN INN

Canvas.

Height, 12 inches; width, 16 inches.

GIOVANNI PAOLO PANNINI

1695-1768

11 ITALIAN RUINS

Circular Panel.

Diameter, 11½ inches.

UNKNOWN PAINTER

Flemish School

12 SCENE AT THE KERMESE

Panel.

Height, 9 inches; width, 12 inches.

ARTUS VAN DER NEER

Dutch Painter, 1603-1677

13 MOONLIGHT ON THE RIVER

Panel.

Height, 11 inches; width, 14 inches.

UNKNOWN PAINTER

14 SAINT LEONARD, PATRON OF PRISONERS

Canvas. *Height, 28 inches; width, 22½ inches.*

JOSEPH VERNET

French Painter, 1712-1789

15 HARBOR SCENE

Canvas. *Height, 18 inches; width, 37 inches.*

UNKNOWN PAINTER

Dutch School

16 INTERIOR OF AN INN, WITH FIGURES

Canvas. *Height, 12 inches; width, 16 inches.*

A. ROBERTSON

17 BACCHUS

Canvas. Signed. *Height, 33 inches; width, 27 inches.*

UNKNOWN PAINTER

18 LANDSCAPE AND FIGURES

Canvas. *Height, 18 inches; width, 22 inches.*

THOMAS SULLY

American Painter, 1783-1872

19 PORTRAIT OF A LADY

Canvas. Signed. *Height, 30 inches; width, 25 inches.*

ALONZO CANO

1601-1667

20 PIETA: A STUDY FOR A LARGE COMPOSITION

Panel. Signed in monogram and dated 1660.

Height, 7½ inches; width, 9½ inches.

UNKNOWN PAINTER

21 HEAD OF AN OLD WOMAN

Canvas. *Height, 19½ inches; width, 16½ inches.*

ANTONIO CANALE (Called CANALETTO)

1697-1768

22 GRAND CANAL, VENICE, WITH BRIDGE OF THE
RIALTO]

Canvas. *Height, 14 inches; width, 21 inches.*

UNKNOWN PAINTER

Italian School of the XVIIIth Century

23 PORTRAIT BUST OF SOCRATES

Canvas. *Height, 22 inches; width, 17 inches.*

Bought from Amadeo Grossi, Foiano della Chiana.

UNKNOWN PAINTER

Neapolitan School of the XVIIIth Century

24 A SICILIAN LACE SCHOOL

Canvas. Relined. *Height, 28 inches; width, 34½ inches.*

CARLO MARATTI

1625-1713

25 HEAD OF CHRIST

The pleasing character of his Madonnas, Saints, and Holy Families won for Maratti great favor, and under the patronage of Pope Alexander VII, after completing his great work in the Church of St. John Lateran, he took high rank, and became the most popular artist in Rome. Canvas. Relined.

Height, 23 inches; width, 18 inches.

Taken from the Church of Phillippe Neri in Rome in 1861, and sold to the Romano family, in whose possession it remained until acquired by the present owner.

ANTONIO CANALE (Called CANALETTO)

1697-1768

26 THE DOGE'S PALACE AND PIAZZETTA, VENICE

Canvas.

Height, 14 inches; width, 21 inches.

PIERO DELLA FRANCESCA

1416-1492

27 PRINCESS TORNABUONA

This remarkable artist of the Umbrian school is represented by one of those profile portraits which have preserved his lasting fame. Like all his work, it shows his purity of outline and careful elaboration of detail. The head of the young Princess, wearing a scarf twisted about her brows, is seen against a dark green curtain, slightly drawn to one side to show a landscape view beyond. Panel.

Height, 14 inches; width, 11 inches.

The panel is slightly cracked at the left.

ANDREA MEDOLLA (Called IL SCHIAVONE)

1522-1585

28 MADONNA AND CHILD IN PREMEDITATION

The Mother looks with tenderness on the Child at her side, holding a crown of thorns. In the distance three crosses stand on the summit of a hill.

Medolla painted portraits, historical genre, and decorative compositions, in a style strongly influenced by Titian and Giorgione. It is said that he was rescued from obscurity by Titian, and put on the road to success in his later years. He was a good colorist and a man of imagination. The present work is one of great refinement. Canvas. Relined.

Height, 34 inches; width, 23½ inches.

Taken from the Church of Phillippe Neri in Rome in 1861, and sold to the Romano family, in whose possession it remained until acquired by the present owner.

GIULIO DEI GIANNUZZI (Called GIULIO ROMANO)

1492-1546

29 A FLORENTINE PRINCESS

A fair young woman, richly dressed, is seen at half length gazing intently forward. She has the air of an elder age and the sweet peacefulness of lovely character.

The artist was the pupil and chief assistant of Raphael, and is generally regarded as his best follower. Raphael left his implements to him and entrusted him to finish his uncompleted works. Panel.

Height, 18¾ inches; width, 14½ inches.

From the collection of Guiseppe Pisanelli, Florence.

ANNIBALE CARRACCI

1560-1609

30 SAINT JOSEPH AND THE DIVINE CHILD

The infant Christ, holding a peach in His hand, is held in the arms of Saint Joseph, as if just taken from his bed.

Annibale Carracci was one of the members of an artistic family in Bologna. He began his study of art with his uncle, then later went to Parma where he came under the influence of Correggio and Parmigiano, and after some years spent in Venice, he and his brother opened an academy in his native city. Later they were called to Rome where they did some of their best work in decorating the Farnese Palace and other buildings. Annibale's pictures display great technical excellence in handling drapery, and in drawing and modeling the human form, as well as in color. Canvas.

Height, 38½ inches; width, 29 inches.

Taken from the Church of Phillippe Neri in Rome in 1861, and sold to the Romano family, in whose possession it remained until acquired by the present owner.

TIZIANO VECELLO

1477-1576

31 **PORTRAIT OF A CARDINAL**

A handsome man of fifty is seen wearing a red cap and a red mantle with a white cowl. Above the head appears the inscription "Juo. Car. Vivarieso" (Juliano, Cardinal Vivarieso). Canvas. Relined.

Height, 28 inches; width, 23½ inches.

Formerly in the collection of Don José Ignacio Mirol of Madrid.

GUISEPPE BARBAROSSA ROMANO

Italian School of the XVIIIth Century

32 **THE YOUNG MUSICIAN**

An attractive youth of Florentine type is seen playing a mandolin, with a carefully painted music book spread out before him. Canvas. Signed on the music book, and dated 1764.

Height, 33½ inches; width, 28 inches.

UNKNOWN PAINTER

Flemish School of the XVIIth Century

33 **PORTRAIT OF A YOUNG MAN**

A young man of serious mien is seen in life-size bust. He is dressed in black and wears a square lace-trimmed collar. In the background at the right appears a coat-of-arms. Canvas.

Height, 21 inches; width, 9 inches.

CARLO CRIVELLI

1430(?) - 1493

34 **THE MADONNA**

This exquisite work of the Venetian school shows the head of a young woman with a blue mantle over her head seen against a golden halo with a background of crimson brocade figured with gold. It is rich in color, and marked by the strong decorative intention and fondness for detail which characterized all his work. Crivelli painted few subject pieces, and this small panel was probably part of an ancona surrounded by other panels of saints, each in its separate architectural framework. In the change it may have been

J. F. Blandy

505.-

cut down in size, but in no way did the change affect the perfection of color or finish for which he strove. It was in these small separate panels of single figures, with their decorative splendor of patterned gold backgrounds that his art appears at its best. In these he was able to express the calm dignity, gentleness and grace of his subjects, rather than strong emotion and action. With his painstaking method, the number of his pictures is small, only about fifty being known, and none shows the handiwork of assistants, all being wrought with the same care. The fine condition of the present example confirms the statement that no pictures of that period have resisted the ravages of time better than his. Panel. *Height, 13 inches; width, 10¾ inches.*

From the collection of Guiseppe Pisanelli, Florence.

ALBERT DÜRER

1471-1528

35 PORTRAIT OF SIR THOMAS MORE

Sir Thomas is shown in a three-quarters view of the face, looking to his left, wearing the usual scholar's black cap, with lapels and a broad collar of brown sable fur about his shoulders. The background is of the soft green tone often employed by the artist, on which to the right above the head is painted in black the name "MORE" in the capitals used by Dürer. On the lower corner of the picture to the left is seen in small letters the name "Sir Tho. More" and on the opposite side the remains of the name of the painter, Albert Dürer, of which the initials and several letters still remain visible. It is well known how Dürer loved to label his pictures with all sorts of inscriptions, the principal value of which is as a means of identification, in this instance well supported by the quality of the work itself. In it we find the keen sense of precise form rendered in the largest manner, the fresh clear coloring and frank contrasting tones, and the minute treatment of the hair and fur so personal to him. But above all, a sense of life and the presence of a great intellectual perception pierce the surface of the work. In one point it differs favorably from the other known

19.500.-

J. F. Gleason,
Montreal

portraits of More, and that is in the keen and almost merry alertness of expression which his writings and sayings would suggest, but which the somewhat glum Holbein portraits of some years later lack. We must remember that More was the first lawyer of his time in England, as well as a learned philosopher and a deeply religious man; still he knew how to unite cheerfulness with goodness, and we constantly find in his writings and sayings the words "merry" and "merrily," even to his last moments on the scaffold. This portrait thus gives the true More some years after he had written his "Utopia," before the growing cares of state and the attempt to unite loyalty to his king with fidelity to his conscience had weighed heavily upon his naturally blithe spirit.

When Dürer left Nuremberg in 1520 on his visit to the Netherlands, it was only natural that he should meet Erasmus who was then residing at Antwerp; he also met Peter Giles or Aegidius, the town recorder, a man of literary taste, who was the common friend of Erasmus and Sir Thomas More. More was often on the continent engaged in diplomatic missions, and was present at the meeting of Francis I and Henry VIII with the Emperor Charles V, on the celebrated "Field of the Cloth of Gold" in June, 1520, and remained some time after, visiting Erasmus and his coterie at Antwerp, where he naturally met Dürer. In his diary Dürer records painting portraits of several friends and celebrities at this time without giving definite names of his sitters, and nothing could be more natural than that so prominent a man among them should have been portrayed by the great artist. Again More accompanied Cardinal Wolsey on a mission to Bruges in the spring of 1521, at the time when Dürer also visited that city, so it is evident that this portrait was painted by Dürer at one of the frequent meetings of the two men in 1520 and 1521.

It is wonderfully preserved, and was brought from England to Canada by a descendant of Colonel Clark, in whose family it had been treasured for centuries. In a document of undoubted authenticity on the back of the painting, the writer states that his grandfather showed it to Sir Benjamin

West, President of the Royal Academy, and that he confirmed it as being the portrait of Sir Thomas More by Albert Dürer, and of great value.

Robert Wickenden, who was commissioned to make an etching from the painting several years ago, wrote as follows: "Weeks, and I may say months, of study have only increased my admiration of the portrait and the marvellous art that produced it. I feel I have been privileged to approach very near to the personalities both of Dürer and his great subject. My interest increased as the work advanced, and a proof to myself of its transcendent qualities is that I have worked with even more zest in ending than in beginning the task, while attempting to fathom the subtle, mystical, and baffling qualities that lie beneath the apparent simplicity of treatment. It is probable that Dürer painted it in a relatively short time, as he was traveling abroad at that time, like his distinguished subject, and away from his home studio. He therefore would do it more directly, with less building up and polishing of surfaces, but with much freshness of manner and insight into character and expression. There is a Gothic quaintness in its form of presentation, and a certain caligraphic quality and strength of line that betrays his frequent use of the graver; yet when this archaic quality is fully understood, what a wealth of perception is indicated and how intellectually expressive the face becomes! The splendid impression that More's character made in history is eloquently maintained in this production of the great Nuremberg artist; and when we know how bravely and cheerfully he bore his trouble, approaching the scaffold without fear, and even happy in his sacrifice for conscience's sake, the martyr's crown adds halo to the reality." Oak panel. Signed.

Height, 12½ inches; width, 10½ inches.

This picture is now shown for the first time in a public exhibition. It was shown privately at the Eucharistic Congress in Montreal in 1910 to the prelates there assembled, but has appeared in no other exhibition. For more than three and a half centuries it remained in the same family, having been brought from England to Canada by them, where it was brought to light a few years ago and sold to the present owner.

JACOPO CARRUCCI (Called JACOPO DA PONTORMO)

1494-1557

36 THE MARTYRDOM OF SAINT JOHN THE EVANGELIST

This painter of the Florentine school was a pupil of Leonardo da Vinci and Andrea del Sarto, and left a number of admirable works. The present canvas shows the Evangelist kneeling in a cauldron over a fire. An attendant stirs the fire at the direction of a satrap seated at one side, while a bishop sits looking on and two spearmen stand talking.

Panel. *Height, 28 inches; width, 38½ inches.*

Taken from the Church of Phillippe Neri in Rome in 1861, and sold to the Romano family, in whose possession it remained until acquired by the present owner.

NICOLAS POUSSIN (Attributed)

1594-1665

37 ABRAHAM OFFERING HIS SACRIFICE

Canvas. *Height, 38 inches; width, 61 inches.*

From the collection of Ruggerio Astillero, Milan.

CARLO DOLCI

1616-1686

38 CHRIST TAKEN FROM THE CROSS

The composition shows the dead Christ seated on the ground leaning against the knees of Mary, whose head, covered by a blue mantle, falls to one side in faintness, while the other two devoted women look on with tender solicitude. The work is marked by the sweet religious feeling and the soft tones of color which characterize the pictures of this popular Florentine artist. Canvas. Relined.

Height, 5 feet 5 inches; width, 4 feet 5 inches.

LUDOVICO CARDI (Called CIGOLI)

1559-1613

39 THE CRUCIFIXION

This Florentine artist, after winning renown at home, went to Rome where he was engaged to paint a picture for Saint Peter's church, the subject being "Saint Peter Healing the Lame Man at the Beautiful Gate," which is now in the Vatican and regarded as the finest picture in the collection, after Raphael's "Transfiguration" and Domenichino's "Communion of Saint Jerome." His pictures are remarkable for their expression of fervor, contrition and asceticism, and are generally carried to a high degree of finish. Canvas.

Height, 60 inches; width, 45½ inches.

Taken from the Church of Phillippe Neri in Rome in 1861, and sold to the Romano family, in whose possession it remained until acquired by the present owner.

GUIDO RENI

1575-1642

40 IMMACULATE CONCEPTION

275.- This painter, the son of a musician, began his career in Bologna, where he soon won fame, and at thirty-three was called to Rome, where the largest part of his life was passed, and where he won great renown in decorating churches and palaces, his most famous work being the well-known "Aurora." His paintings vary in style according to the period of their production, the earlier ones being marked by dramatic force and strong contrast of light and shade to meet the taste of a public strongly influenced by the style of Caravaggio, whose work was the fashion of the day, but whom Guido surpassed in grandeur and repose. His later work shows a fondness for pearly gray tones, as may be seen in the "Immaculate Conception," which is a work of great decorative value. Sir Walter Armstrong says: "As a painter, the purity of his coloring, the dramatic force of his prime, are superb." In an elaborate frame of carved wood. Canvas.

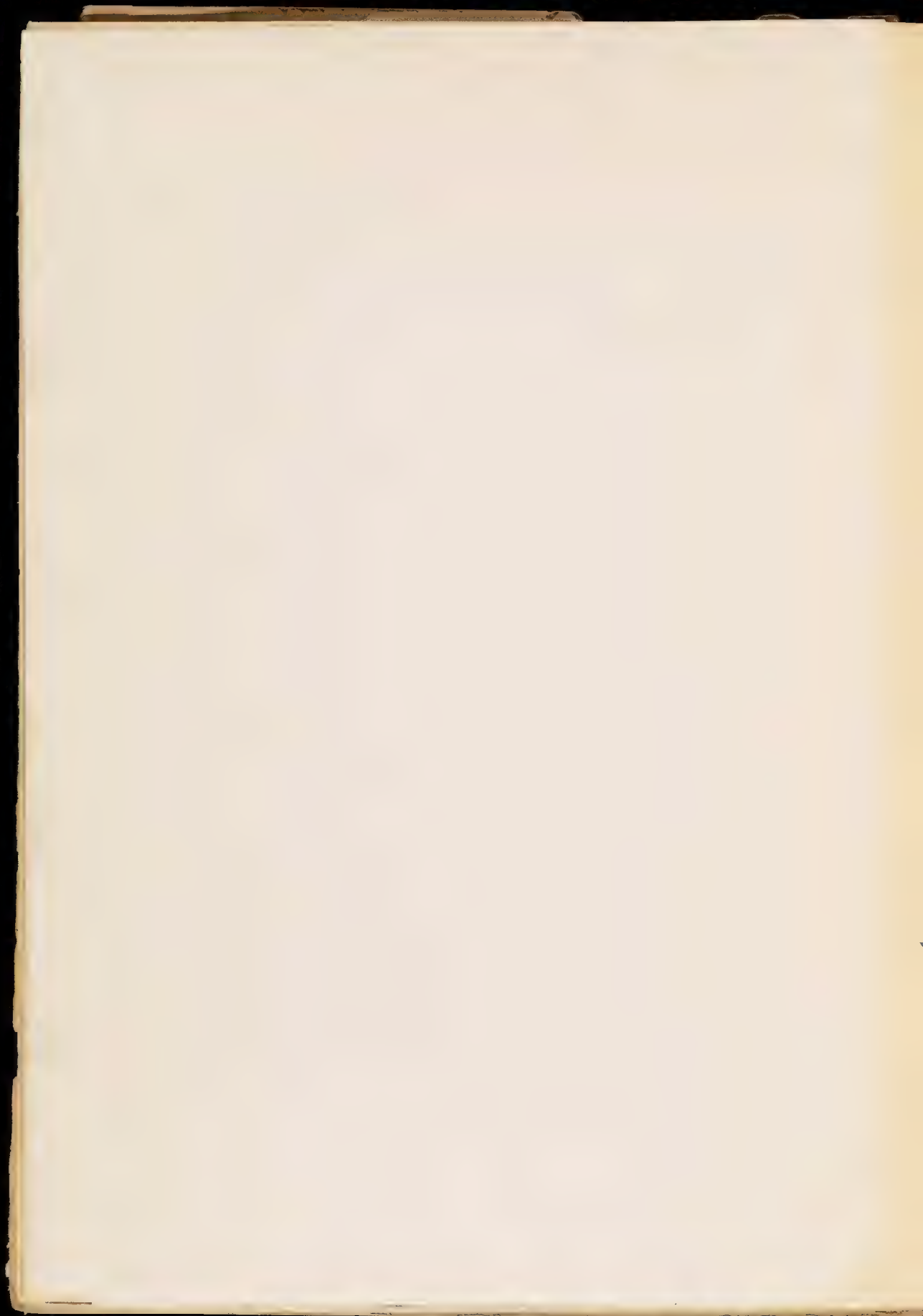
Height, 94 inches; width, 61 inches.

Bought from the Marchese Turco of Florence, in whose family chapel it had hung for more than a century and a half.

W. S. Maxwell



No. 40. IMMACULATE CONCEPTION
By Guido Reni



H. A. Traver

JOSEF DE RIBERA (Called LO SPAGNOLETTO)

1588-1656

41 PIETA—THE DEAD CHRIST, THE VIRGIN, THE MAGDALEN AND ST. ANNE

1.250.-

Born in Spain, Ribera was taken when a child to Italy, where he grew up in poverty, receiving from his comrades the name of Spagnoletto (Little Spaniard). After studying for a time under Caravaggio, he went to Parma where he came under the influence of Correggio. Returning to Naples he became very prosperous and was made Court Painter by the Spanish Viceroy, and knighted by the Pope, Innocent X. He was widely patronized by the Roman clergy and painted many important works for churches and monasteries. These works, which have found their way into the great museums of the world, show great merit in execution, his skill in managing strong contrasts of light and shade being remarkable. The present example is the most important one thus far brought to this country. Canvas.

Height, 56 inches; width, 70 inches.

From the collection of Count Poddi, Professor of Fine Arts in the Royal University of Bologna.

Translation of a Letter from Count Poddi, accompanying the Painting:

"I wish to say that the picture (La Pietà) which I sold to you has been in our family from the year 1750 (Seventeen Fifty) and is by the great master Josef de Ribera, in art called Lo Spagnoletto, born 1588, died 1656.

I prize this picture as one of the best of my collection, and one of the best examples of this great master, and it grieves me very much to part with it.

Cordially yours,

(Signed) Count Poddi,

Professor of Art in the Royal University of Bologna.

Mr. J. Purver Carter of Florence, who saw the picture before it left Italy, wrote on October 12, 1912: "I am greatly impressed with the grandeur and solemnity of this great work, which is so finely composed and treated in the chiaroscuro and coloring as to be almost illusory. The expression which pervades this whole work is very appealing in its profound sense of deeply religious awe which the subject is calculated to convey.

Ribera stands very high today after the test of centuries, and his works are increasingly sought after on account of their great power and profound mastery of conception and execution. The condition of the work, too, is perfect, and it is a masterpiece equal to any of his finest works, and perhaps, most strikingly analogous to the celebrated work in the British National Gallery, though I confess I greatly prefer this work on account of the superior scheme of light and shade; and it far excels any of the other works by this master in the European Galleries." (Signed.)

JAN STEEN

Dutch, 1626-1679

W.S. Maxwell

340.-

42 A BIRTHDAY PARTY

Outside an Inn a gay party of men and women are gathered about a long table at supper under the spreading branches of a large tree. Several handsomely dressed women are ministering to a number of the men who are overcome from too free indulgence in the drink which is being passed around; a boy is bringing in the Birthday Cake, gay with decorations, while the musicians at the right continue to play their instruments. Canvas. Signed with monogram on the barrel at the left. *Height, 29 inches; width, 38 inches.*

One of the most important examples of the popular Dutch painter yet shown in this country, and of the rank of those to be found in the great European museums.

NICOLAS POUSSIN

1593-1665

W.S. Maxwell

325.-

43 VENUS DISSUADING ADONIS FROM THE CHASE

The two principal figures of the mythological story are seen in the foreground with Cupid at one side, and in the background the chariot of Venus drawn by swans—altogether making a highly decorative composition.

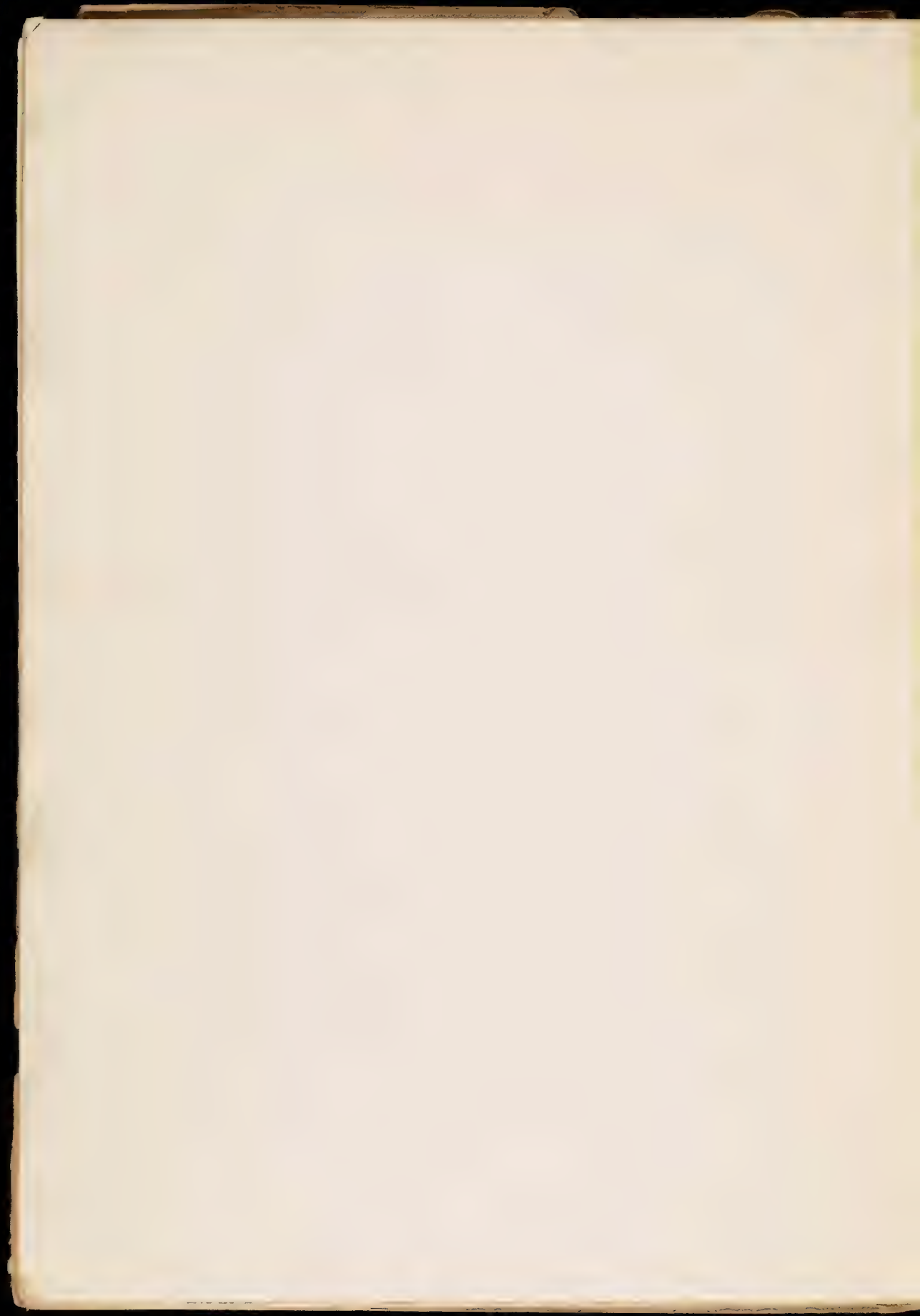
The painting was acquired from R. W. Hannington, the English artist, some twenty-five years ago, who had inherited it from his father in whose collection it had been for many years, having been exhibited in London several times. It is said to have been captured by Napoleon during his Italian campaign and was presented to Prince Talleyrand, who later sold it in London for fifteen hundred guineas. Canvas. Relined. *Height, 40 inches; width, 50 inches.*

44 GOTHIC TRIPTYCH OF WOOD AND IVORY

The central panel shows an ivory Crucifix against a background studded with stars, below which is an ivory statuette of the Virgin with two statuettes of saints on either hand on



No. 41. LA PIETA
By Josef de Ribera



decorated pedestals, and a canopy of carved tabernacle work stretching above. The wings are incrustated with relief carvings of scenes in the life of Christ. The wood framework is crested with carved trefoil and crocket border, and the outside is ornamented with strap hinges and ivory knobs.

The ivory carvings are probably the work of several hands at different periods from the Sixteenth and Seventeenth Centuries down, while the woodwork is of even more modern date.

The triptych is the largest of its kind known, and was long in the collection of Prince Sollykoff of Vienna; thence it passed to the Villa Hertzmannski near Vienna, where it has hung for more than a century past, until it came into the possession of the present owner.

Height, 46 inches; width, 64 inches.

B. Watts

ALONZO CANO (Attributed)

Spanish, 1601-1667

250.-

45 PIETA

Canvas.

Height, 70 inches; width, 53 inches.

A. M. ROTTA

- 46 CHRIST'S CHARGE TO SAINT PETER
SAINT PETER WALKING ON THE WAVES
SAINT PETER RESCUED FROM PRISON
THE MARTYRDOM OF SAINT PETER

Four Decorations for a Chapel. Canvas.

Height, 5 feet 4 inches; width, 3 feet 6 inches.





